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THE AUTHOR & JOURNALIST

MORE EDITORS YOU WANT
TO KNOW—

*Capt. W. H. Fawcett, Carl
Chase Proper, Harry E. Maule*

NO TIME TO WRITE—

By Vernon V. Johnson

IS THERE MONEY IN
POETRY?—

By Raymond Kresensky

“DASHING OFF”
JUVENILES—

By Ethel Comstock Bridgman

SEE TITLE BELOW—

By Neil Wayne Northey

Literary Market Tips of the
Month — Prize Contests —
Trade Journal Department,
etc.

AUGUST
1929

THE AUTHOR & JOURNALIST

Founded, 1916

Published monthly at 1839 Champa Street, Denver,
Colorado, byWILLARD E. HAWKINS and JOHN T. BARTLETT
JOHN T. BARTLETT, *Business Manager*WILLARD E. HAWKINS, *Editor*DAVID RAFFELOCK *Associates* HARRY ADLER
THOMAS HORNSEY FERRIL JOHN T. BARTLETT

Single copies, 20 cents. Subscription, \$2.00 a year in advance. Canadian, \$2.25; foreign, \$2.50. Three-year subscriptions, \$5.00; Canadian and foreign, \$6.00. Figures on wrapper show date to which subscription is paid. Magazine will be discontinued at expiration of subscription period, unless renewal is specifically ordered. Advertising rates: Per page, \$50.00; half page, \$25.00; quarter page (4 inches), \$12.50; smaller space, \$3.50 per inch. Entered as second-class matter, April 21, 1916, at the Post Office at Denver, Colorado, under the act of March 3, 1879. All rights reserved by The Author & Journalist Publishing Company.

VOL. XIV AUGUST, 1929 NO. 8

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DECISION of the District Court for the Southern District of New York, that the moving picture, "The Cohens and the Kellys" produced by Universal, does not infringe or plagiarize Ann Nichols' play, "Abie's Irish Rose," is of importance to the writing fraternity. The Court stated that the copying of an idea does not constitute an infringement of copyright. It was held that the plot is old and that the treatment of plot, not the plot itself, is that which an author may copyright. Quoting the opinion: "Probably almost every conceivable plot has been the subject of many books. However, people will continue to write books, and the public will continue to read them, because of the new characters and settings with which the author surrounds the old plot, and such of them as are independent productions of authors may be copyrighted. It is not the subject that is protected by copyright, it is the treatment of the subject which is protected."

Of further interest in connection with the matter of copyright protection is the proposal of Senator King of Utah for an investigation by the Senate Committee on Patents to determine whether adequate legal protection now exists for the pro-

prietary rights of artists, authors, and inventors in their creations. His resolution contends that statutory protection for proprietary rights in original conceptions is now incomplete. Under his resolution, a sub-committee would be appointed to investigate the matter and make its report and recommendations not later than April 15, 1930.

AFTER A FLURRY in the manuscript market, caused by apprehension on the part of various editors a few months ago that the Western story had run its course, the action magazines using this type of material seem to have settled down to steady buying again. The rise in popularity of the air story did not, after all, supplant the hunger which seems to exist for gun-fanning stories of cowboys, rustlers, and the range.

Even the prediction that the quick-action, gun-play type of Western yarn would give way to quieter stories dealing with character and modern conditions does not seem to be borne out. The present trend, if anything, is more than ever toward "blood and thunder."

The general impression held by editors of the strictly action magazines is that the bulk of their readers consist of boys in their early teens. Letters received by them from readers are usually illiterate, crudely expressed, and immature. Perhaps too much attention is given to these letters. The more advanced type of reader does not write letters to the magazine. At any rate, they influence the editor greatly in his choice of fiction, and cause him to seek yarns that will furnish thrills for immature minds and incidentally for maturer minds in search of relaxation.

The Western story, with its swashbuckling, adventurous atmosphere, its magnificent heroisms and disregard for human life, probably will be leading the field many years hence. Some eighteen years ago—after a brief rise to popularity—writers were told that the Western story had run its course and was dead. As a matter of fact, its reign had not even begun. A great new magazine-reading public—actuated by the search for thrills rather than for literary enjoyment—has been discovered, developed, and exploited. The West is dead—long live the West!

The *Atlantic Monthly*-Little, Brown & Co. \$5000 prize for the most interesting biography of any sort or description, was awarded to Mrs. Herbert D. Brown of Washington, D. C., for her manuscript entitled, "Grandmother Brown's Hundred Years, 1827-1927." Over 500 manuscripts were submitted in the contest.

The \$25,000 prize offered by *The American Legion Monthly* and Houghton Mifflin Company for the best war novel was divided between Miss Mary Lee of Westport, N. Y., who wrote "It's a Great War," and William T. Scanlon of Fontana, Wis., who wrote "God Have Mercy On Us."

August, 1929

Editors You Want to Know

(This Series Began in the July, 1929, Issue)

CAPTAIN W. H. FAWCETT

Editor of Fawcett Publications

(By WILLARD E. HAWKINS)



Capt. W. H. Fawcett

A BORN builder, Captain W. H. Fawcett has enjoyed the rare experience of never having a magazine failure. A far-sighted anticipation of reader demands, with a faculty for supplying this sometimes fickle audience with what they desire, may account for so happy a record.

When the World War ended, Captain Fawcett foresaw a reaction from the harrowing reality of battle—a swing of the pendulum pushed by thousands upon thousands of soldiers seeking escape from grim memories. His pocket-size magazine, named *Whiz Bang*, after the shells that used to make

life exciting for the doughboys, met such a need with rollicking, full-flavored gusto. To this day, a decade after the war, veterans cherish their allegiance to *Whiz Bang*, and it remains the favorite humor magazine of the A. E. F. From this beginning grew the nine magazines now being published by Captain Fawcett.

So phenomenal a success requires more than a consideration of conditions to explain. There is much more to the story than that; back of it is the man himself.

Captain Fawcett is square-shouldered, with the ruddy countenance of your true outdoor sportsman, and with the keen gaze of a champion rifle shot. He was already a veteran when he enlisted for the big fuss across the pond, for he had fought in the Spanish-American war.

During the Philippine engagement he participated in the war against the Moros in the Mindinao mountains, being stationed across the lake from the encampment where Pershing was a captain. His discharge recorded twenty-seven night attacks, skirmishes, engagements, and campaigns.

A training as a newspaper man proved valuable when Captain Fawcett launched his first venture in the magazine field. He had excelled in sports, was widely travelled, and was favored with a lively, robust sense of humor; a personality that made itself felt in the pages of his publication from the start.

Captain Fawcett's hobbies reflect the spirit of the adventurer. In 1924 he was appointed manager of the American Trapshooting team to compete at the Olympic games in Paris. His team won the World's championship against twelve rivals, and returned with the laurels of victory worn jauntily on their brows. During the Olympics 6500 clay birds whizzed from the traps to test his skill; Captain Fawcett broke 98 per cent of them!

Other evidences of the imprint he has made in American sports may be found in the records of the Sunny South Trapshooting Handicaps, where Captain Fawcett defeated Mark Arie, former World's champion, and Frank Troeh, who has held more records than any other man.

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This prowess at the traps is not confined to clay pigeons. Twice he has hunted in Alaska for moose, caribou, mountain sheep, and Kodiak bear. He has hunted in the Canadian Rockies and in the Western States. Trophies of these many hunts hang on the log walls of Breezy Point Lodge, the publisher's retreat in the pines of northern Minnesota. Many more trophies will be added when he returns from his hunting trip to South Africa, planned for next year.

He has built a log home, on the shore of Big Pelican Lake, and Breezy Point has become the "summer capitol" of the Fawcett Publications. A constant stream of editors, writers, and visiting notables trek to the Point during the summer. It was here that Sinclair Lewis wrote *Elmer Gantry*.

Headquarters for the Fawcett publications are located in Robbinsdale, a lakeside suburb of Minneapolis, and several of the original farm characters known to *Whiz Bang* fans reside there. Chief Bloberger, the world's most famous constable, still is on the Robbinsdale village payroll, and directed the ceremonies when Tom Mix came to visit Captain Fawcett recently.

Here the other magazines of the string have grown and flourished. *True Confessions*, a pioneer in the field of first-person stories, has given a name to this type of romance until writers universally refer to them as "confession" stories. *Triple-X*, a title devised to cover three of the most popular phases of men's fiction, was launched next. A visit to Hollywood inspired the start of *Screen Secrets*. *Battle Stories* was brought out when it appeared that the public at last was ready to read about war. The prime movement behind *Modern Mechanics*, the latest magazine on the list, was aviation, which has always claimed a major share in Captain Fawcett's interests. *Modern Mechanics* is edited under a plan whereby an expert in each field of mechanics supervises his share of the magazine. Several members of the board of editors are in charge of trade magazines devoted exclusively to their hobbies, and the editor of the airplane division, Major H. H. Arnold, is a veteran army flier and the former assistant chief of the air service during the World War. It is an unusual experiment in magazine editing which is meeting with wide approval.

True Love Affairs publishes first-person mystery stories of the romantic type, and feature articles of diversified interest.

All of Captain Fawcett's magazines pay a minimum of two cents a word on acceptance, with some of the fiction magazines paying as high as ten cents a word. Manuscripts, he insists, shall be reported upon within ten days, and the editorial organization is staffed to follow this rule religiously. Too, a check in payment is sent at the same time the author is notified of an acceptance, and writers, therefore, can obtain prompt return on their efforts.

In the offices of the publications hangs this slogan: "*I would rather have less talent than less loyalty.*" Captain Fawcett knows that he must build with reliable material if his work is to endure. That he has always found such loyalty is a criterion of the quality of his leadership.

CARL CHASE PROPER

Editor and Publisher, People's Popular Monthly



Carl Chase Proper

CARL CHASE PROPER graduated from the Ithaca, New York, high school, and won his B.A. degree at Cornell University in 1896. He also attended Central University at Pella, Ia. His early publishing experience was obtained as a newspaper reporter for the Des

Moines *News and Register*. He served as special correspondent on Chicago, New York, and San Francisco papers. In 1900 he established *The People's Popular Monthly*, of which he has been editor and publisher ever since. He is a member of the United States Chamber of Commerce and president of the Central Iowa Association of Cornell University.

Mr. Proper has given himself wholeheartedly to the cause of clean, wholesome, and invigorating fiction. He is a man of kindly disposition, with a keen eye to the future and a sense of humor that is priceless. He is very democratic and approachable. A lover of the great outdoors, his favorite recreation is golf. He spends much of his time working with young people and

numbers thousands of young men and women among his friends. He is a man of dynamic personality and an indefatigable worker. His energy and enthusiasm are the envy of the staff of the magazine which he directs.

HARRY E. MAULE

Book Editor, Doubleday, Doran & Company

(By WILLIAM MACLEOD RAINES)



Harry E. Maule

book department of Doubleday, Doran & Company resulted largely from his success as a magazine editor. It was by most happy chance that this Maule was placed in charge of these magazines, for he has qualified by a remarkable knowledge of the West. More than any editor in New York he is indigenous to the trans-Mississippi country. By birth and inheritance the frontier is in his blood. He has poked his adventurous reporterial nose into a thousand odd corners of it. As Will James says, he knows "a lot of places where a feller can swing his rope and not ketch it on no fence posts." You can't fool Maule with stuff that is not genuine. If it is not true he knows it.

That is one Maule. There is another. In New York Harry Maule derived his importance less because he was editor of *Short Stories* than because he is a valuable asset to the great publishing house with which he is connected. Every time I meet him he has close at hand a book manuscript he expects to read in the small hours after everybody else has gone to bed, one that has to be studied carefully and almost prayerfully, both in justice to Doubleday, Doran & Company and to some struggling young writer

whose fate hangs in the balance of the decision to be made. On the book side, before being made chief of that department, Maule was contact man for the house with most of the Western and outdoor writers associated with it, such as Major Frederick R. Burnham, the late Charles M. Russell, Charles Alden Seltzer, Clarence E. Mulford, Walter Noble Burns, and James B. Hendryx, as well as with writers of another genre including Selma Lagerlof, William McFee, and T. S. Stribling. He is a member of the firm and is on the board of directors. Within the space of this article it is not possible even to suggest his activities in the publishing end of his work.

Harry E. Maule was born in Nebraska July 13, 1886. He was educated in the public schools of Denver and in the East Denver High, then under the guidance of Dr. William H. Smiley.

His father, John Penrose Maule, was a lawyer of the old school, one who believed it to be unethical for a self-respecting man of the law to appear in public without a frock coat and a high silk hat. There is a story about that hat. In Cheyenne, during frontier days, some cowboys caught sight of it in front of a mahogany place of refreshment. They longed for that hat lustily. Their trigger fingers itched to perforate it. They engaged its owner in conversation. He was good humored and smiling, but—the buckaroos decided to seek entertainment elsewhere. John Penrose Maule was a pioneer in Nebraska. He had come there with his parents in a prairie schooner, and there he lived in a sod house, taught school, and studied law. Admitted to the bar before he was 21, he soon became prosecuting attorney for several wild counties, rode the circuit in a buckboard while blizzards swirled about him, and sent various rustlers and murderers to the penitentiary.

It is worth noting that Mary K. Maule, the mother of the editor, was one of the earliest writers of Western fiction. Her book, "Little Knight of the X Bar B," published more than thirty years ago, antedated "The Virginian" and still sells. Written as a juvenile, it was as popular with adults as with children. Other novels followed this.

So much for background.

Even as a boy Harry Maule was a lover of the outdoors. He spent his summers camping in the mountains of Colorado. He reached them by every known means of

transportation—by tramping, by bicycle, by covered wagon, and by saddle horses. He has since been in every western state. Usually when business demands that he go for the house to Europe he compromises on a pack trip to the Flathead River, Montana, or to the Tonto Basin, Arizona. He is an ardent fisherman. He has stalked the rainbow trout on the Gunnison and has fished for bass in Maine. One of the thrills that stays with him is landing a twelve-pound salmon after twilight in a pelting rain on the upper Miramichi, New Brunswick. You will understand that I have space only to touch high spots.

Now about Maule as an editor. To begin with, publishing is a business made possible only by success. This is true of books and it is true of magazines. The prosperity of author and publisher is interdependent. The business is one of small returns, one bound to have many losses. The author must take his chance with the publisher, must be content to share profits reasonably. Maule stays in the publishing and editorial line because he likes good books and stories, and because he loves literature. That is the policy of the house with which he is connected, a policy which he has had some share in shaping. I have had many dealings with Maule, and I have never found him anything but reasonable and fair. We have not always seen eye to eye, but we have always worked out what seemed to both of us an equitable arrangement. In the business world that is all that can be asked for. It may be different in Heaven among the angels.

In his magazines Maule's aim has always been to provide interesting entertainment of a high class with no injurious effect upon the young. He does not yield to the temptation to sacrifice authenticity to melodrama. I claim he knows a good story. When he turns down one of mine he knows exactly why he does it. When he accepts one he can often tell me how it can be improved.

This is true in part because Harry Maule knows his West so well. He reported in Denver in the days of big Bill Heywood of the Western Federation. He drifted to Mexico and reported on Monterey and Mexico City papers. The adventurous urge took him to New York, where he worked for the United Press and rose to the management of branch bureaus with a staff of correspondents under him. In 1911 he joined Doubleday, Page & Company. In 1912 he was made editor of a sick young magazine child named *Short Stories*. It is now one of the lustiest and best of the whole adventure tribe. Later he conceived and planned *West* and *Frontier*.

If I reread this sketch I shall know that I haven't given you a picture of Harry Maule at all—of that restless active brain of his, of the slight, tireless figure with the keen, eager eyes that light to a charming smile, of the amazing energy burnt out to lift writers over hard places and make their work presentable. He is one of the hardest workers I know, and a good deal of that work is given to benefit you and me.

But if I wrote the sketch again it probably would not be any nearer the truth. So I'll leave it as it is.



No Time to Write

BY VERNON V. JOHNSON

“I AM sure that I could write if I only had the time." How often I have heard that old refrain!

It has always been a profound mystery to me how anyone could exist without finding some time somewhere in which to write. We all have twenty-four hours a day. That is all the time there is!

I have long secretly suspected that those who complain of their dearth of time for writing could not pen a single worthwhile line if they did have the time. And just there lies the difference between the ones who will bask in the literary sun of renown tomorrow and those who will go on and on in the same old rut because they "never

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found the time to write." Those who have succeeded and those who will succeed are those who managed to find an hour or so out of every twenty-four in which to study the craftsmanship of writing.

Octavus Roy Cohen's father wished his son to become a lawyer, yet young Cohen found the time to write one hundred and fifty stories (none of which were accepted) and study law too. Kathleen Norris found the time to pen more than two hundred and fifty novels before she ever sold a one.

Thus we have on one hand Kathleen Norris, the famous novelist, and Octavus Roy Cohen, the great short-story writer; on the other hand is Mr. Nobody who somehow just never could find the time to write.

As far as I have ever been able to discover, success lies mostly in the mind. In order to get anywhere in life, we must have a goal to work toward. First we must have a vision; then we must strive to fulfill that vision. Unfortunately, many of us are too adept in the art of dreaming. We spend so much of our lives in visioning ourselves on the pinnacle of fame that we have little time left to climb to that pinnacle! Even a fool and a sluggard may dream, but it takes a wise and an ambitious man to make his dreams come true.

At one time I knew a school teacher who taught school, raised Jersey cows and Collie dogs, and farmed a ten-acre tract of land; yet he could find time in which to write several magazine articles a week.

If I may be allowed to give myself as an example, I will say that while attending high school, I carried the usual number of subjects, went out for two athletics at a time, and yet was able to write several essays, short stories, articles and poems every week.

I wrote because I could not keep from writing. Even before I could write legibly, a voice inside of me kept crying, "Write! Write! Write!" I wrote because I had to, so of course I found the time to write.

IT appears to me that anyone who really wishes to write could find the time, but allowing that I am wrong, I will make a few suggestions about the matter.

Yesterday was Sunday, was it not? You probably wasted half an hour lying in bed in the morning. It took you nearly an hour to eat your breakfast. (Of course that was because you read the morning paper while you ate.) You spent two hours more in church and in going to and from the services. After that you had luncheon, which occupied another forty-five minutes of your time. Next you went golfing or fishing or else you played a few games of pool. You returned home and spent about two hours in eating dinner and in writing a few letters. Later you read a story in your favorite magazine. After that you probably spent the remainder of the evening in dreaming of the raise your boss is going to give you some day. You retired early, planning on getting nine or ten hours of sleep.

During the day you wasted four hours of your time (a very conservative estimate); yet you say that you cannot find time to write! When I speak of wasted time, I mean time that is spent in no practical purpose. Healthful recreation is not a waste of time, of course. Every day is the same. You continue to squander four hours out of every twenty-four. (I am writing this article in half as much.) In a week you have wasted twenty-eight hours; in a year one thousand, four hundred and fifty-six hours, or more than sixty days—two whole months! You might have written a dozen short stories in that time or several novels, yet you say that you have not the time to write!

I DOUBT that there is anyone who cannot find the time to write if he sincerely wishes to. It may be difficult, but most of those who have attained fame have paid a very dear price for their glory.

We might sleep but four hours a day as Edison did during the greater part of his life. We might eat but two meals a day, using the extra hour in writing. We may make our sacrifices today in payment for our places in the sun tomorrow, or, we may keep on in that same worn monarut of existence today—tomorrow—always. Which shall it be?



Is There Money in Poetry?

BY RAYMOND KRESENSKY



Raymond Kresensky

girl than in her verse, I used what influence I had with the editor of an all-poetry magazine and had the verses published. I thought I had done the girl a good turn and that she would appreciate my efforts in her behalf. But when the magazines came to her with her poems in them she said to me, "But when do I get my check?"

It took me a long time to explain to this girl that there was to be no check for those poems, nor would there ever be many checks for anything she might write.

This incident I kept in mind for the years I have been writing poetry. I am convinced that writing poetry for money is not possible. It took me a long time to find that out.

The poet just beginning to feel the urge to write will be satisfied to find his or her things in newspapers. The local newspaper will publish the poems under some such heading, "Local Girl Writes Verse." Then he

THREE or four years ago, when I had just begun to write poetry, a girl who had been expressing herself in verse came to me. She had a group of poems that she wanted me to read. They were the usual school-girl poems, all about birds, flowers, trees, Nature, etc. More

interested in the

will send his poems to the "columns." Many newspapers from Portland, Oregon, across the country to Davenport and Dubuque, Iowa, to Portland, Maine, have small columns that accept poetry. None of these pay and all of them consider that they are doing the poet a favor by publishing his verse. I began with the Davenport (Iowa) *Times*, went on to the *Chicago Daily News* and *Evening Post* and from there to the *Springfield Republican*. I understood that the *Kansas City Star*, *Sioux City Journal*, *Indianapolis Star*, *Boston Globe and Transcript*, *Christian Science Monitor* and *St. Louis Post-Dispatch* used poetry but I was never able to make them. The *Chicago Tribune* has a "line" but I never had the satisfaction of "making the line," if that is a satisfaction.

But any writer who considers his work worth while will not labor on under such conditions. He wants his poetry to have commercial value.

Knowing that some of the New York papers paid for verse, I immediately pestered them. I sent to the *New York Times* and *New York Sun* as many as fifty poems before they took any. They pay around ten dollars for poetry and that is worth while.

IF the new poet hits the newspapers he also hits the small poetry magazines that live on subscriptions. Frequently some disappointed writer publishes a poetry magazine to get the publicity he could not get writing poetry himself. Some will take your poetry if you subscribe. Some are supported by poetry groups, and others have special donors. The new poet is satisfied with having his verse published through this medium and if he has any ambitions above those of a small poetry society or college interest, he will work to get out of that group.

The number of these small poetry maga-

The author has sold poetry for three years, almost regularly, to *New York Times*, *New York Sun*, *Commonweal*, *College Humor*, *Life*, *Catholic World*, *Epworth Herald*, *Miraculous Medal*, *Household Magazine*, *Adventure*, *Love Story*, and others. Besides that he has given away poetry to *Christian Century*, *Springfield Republican*, *Midland*, *Forge*, *Lyric West*, *World Tomorrow*, *New Masses*, and others.

zines is legion. They come to the public and then they are gone for good. *The Wanderer*, *Lyric West*, *Lariat*, *Muse and Mirror*, *Palo Verde*, *Poet's Scroll*, *Bozart*, *Echo*, *Emory Phenix*, *Foot Prints*, *Gypsy*, *The Harp*, *Interludes*, *JAPM*, *Little Review*, *The Lyric*, *Midland*, *Poetry Folio*, *The Oracle*, *The Northern Light*, *Overland*, *Palms*, *The Prism*, *Voices*, *The Voice*, *Will-o'-the-Wisp* and countless others dead and forgotten. None of these pay for contributions. Many have prizes for bait. Most of these prizes go to one of the contributing editors. However, the publicity in publishing here is, I am sure, of more value than in the newspapers because the editors nearly always discriminate and the magazines go to literary people.

Poetry, a Magazine of Verse, published in Chicago, leads in the field of poetry magazines. It pays \$6 a page for contributions and the prizes offered are worth while. *The Measure* and *Fugitive*, both extinct, published some of the best verse. *Contemporary Verse*, though once a leader, is now a secondary publication. *The Forge*, *Midland*, *Palms* and *Voices* publish work of high class. Though they do not pay and offer few prizes, the publicity in this case is of the best.

If the writer has followed this medium of publication he may in time be asked to review small poetry volumes. He will be asked to submit a volume of his own to Harold Vinal, the Four Seas Company, Dorrance and Company, and other publishers that will publish his works without the "privately printed" monograph. But they will ask that he advance as much as three hundred and fifty dollars or agree to purchase outright from them two or three hundred volumes. The writer will also be asked to contribute his work to anthologies, but he will have to purchase two or three books himself. The writer will find his work copied in certain anthologies, in *The Literary Digest* and other journals. He may find his name in the home-town paper or in the state paper's Book Page. But he will be much like the girl I mentioned at first. "When do I get my check?" he will ask.

The religious publications offer the poet a more substantial magazine publicity than the all-poetry. They pay and they do not buy everything. *The Commonweal*, a Catholic magazine, pays fifty cents a line for verse and offers the writer a decent position in its pages. *The Catholic World* and *Mira-*

culous Medal besides *Magnificat*, *America*, and *Columbia*, Catholic journals pay well. The Catholics seem more interested in poetry than the Protestant journals. They consider it worth paying for. *The Christian Century*, leader in non-denominational religion, can not afford to pay. *The Epworth Herald* and other Methodist publications pay a little. The Sunday School magazines are the last bet.

After this there is the sectarian magazine. *The World Tomorrow* and *The New Masses* offer places of reputation among the good poets but they expect the poet to sing for nothing.

Harper's, *Scribner's*, *Century* and the other magazines of that type pay little more than ten or fifteen dollars for a poem. *The Outlook*, *Independent* and others pay no more. And they use very little poetry. Sometimes they make a display of a long poem, but in most cases poetry is only filler. If these magazines give the poet no chance what can he expect?

The wood-pulp magazines likewise, as a rule, only offer places to poets as fillers-in. *Love Story*, *Munsey's* and the others pay as low as twenty-five cents a line. *Adventure* has established the mark for the future. It pays 50 to 75 cents a line and takes poems as long as a hundred lines. God bless the Buttericks!

If the poet has a knack for humor he has some chance with *Life*, *Judge*, and *The Saturday Evening Post*. But Arthur Guitermann and Mary Carolyn Davies seem to have gotten a large share of the money that's coming from those quarters.

A last possibility is a book. If the poet is able to write something like Hoffenstein, Dorothy Parker, or Stephen Vincent Benet he may write a best seller in poetry. But the number of best-seller books of poetry is limited.

IN my opinion, in spite of the fact that poets may think poetry the one real and beautiful means of expressing themselves, they can not do it without having the means of a living from some other source. Tommy Tucker sang for his supper and he got his supper. But nowadays the poet is asked to sing just for the sake of singing. The status of poetry in this country is low because of that. Perhaps it is because every one writes poetry that it is cheap. But few are writing worthwhile poetry.

Poetry is an easy means of expression. It takes energy but not as concentrated an expenditure of it as an article or story. Many poets are frankly lazy.

The average young writer feeling the urge ought to have all the mediums of verse-writing taken away from him. He ought to be put down to good hard work writing prose, and acceptable prose. If he did not have the urge to write he wouldn't care to write after that disciplining.

If he is determined to write poetry let him go into it for money, refusing to listen

to the demands of columns and poetry magazines. Let him put a commercial value on it and the editors in time will have to do the same. It is a matter of organization; since the poets have been able to organize so admirably to give their poetry away, why not organize just as admirably to sell it? You say that poetry is not commercial. But poetry that expresses a commercial age must be commercial. And Tommy Tucker has to have his supper and my little girl friend must get her check some way, or else I shall be accused of leading her astray.



“Dashing Off” Juveniles

BY ETHEL COMSTOCK BRIDGMAN



Ethel Comstock Bridgman

REPEATEDLY one hears from a free-lance writer of mild success the somewhat arrogant statement that the writing of juveniles is a matter of easy concern. Such an individual will aver that, given time and inclination, he or she proposes on off-days to run a few of these light and meaningless conceptions in such popular publications as *St. Nicholas*, *The Youth's Companion*, *American Girl*, *American Boy*, *The Beacon*, or *Every Girl's Magazine*. The individual implies that such efforts will be dashed off blithely at odd moments, perhaps while hanging about a garage waiting for a carburetor to be adjusted, playing dummy at bridge, watching the family coffee percolate, putting the baby to sleep.

Efforts of this nature will be resorted to, perhaps, only in immediate need for cash and, in reality, will not be efforts at all, merely the hit-or-miss putting together of a few immature thoughts and rollicking incidents calculated to thrill, instruct or amuse the average boy or girl, whose interests, unformed and impressionable, may be thus simply stimulated.

To an old-timer in the juvenile writing field, one who has reached a modicum of success, such self-assurance brings nothing short of acute pain—that and an almost uncontrollable desire to make some sort of an enlightening speech—one which may instantly wither and destroy. Such thoughts are better expressed through the safer channel of print.

It is *not* an easy matter to satisfy the demands of the better class of juvenile publications, and by that I mean first-class publications catering to youth in its teens. It is an extremely difficult task, a real, honest-to-goodness job. In no field of writing is an author's independence more limited. Half-grown girls and boys of today are the most critical readers in the world. Many of them are surreptitiously balancing themselves on tilting chairs trying to pluck sophisticated novels from dark recesses of closet shelves. Others—perhaps a large majority—do not find it necessary to reach or pluck. They find the novels strewn generously about their homes. They read, digest, and understand. They thoroughly enjoy.

How, then, is a writer of juvenile fiction to satisfy the tastes of its youthful public?

Certain juvenile magazines stress their need for mystery stories—tales calculated to thrill. But, in the thrilling, all mention of murder, bloodshed, persons of immoral character or over-crooked tendencies and all gory details are strictly taboo.

THREE is a discreet call for romance. Here a boy and girl friendship may ripen into "something more"—whatever that may mean. There may be veiled hints of an engagement between them which to the open-minded would most naturally hint further of marriage. But no sentimental scenes, mind you, no "petting parties," however legitimate in the light of presumable marriage intentions, no excursions, dances, twosing or whatnot, smacking even remotely of lack of scrupulous espionage.

One may write of games—football, baseball, tennis, hockey, basketball, squash—but heaven protect the poor, artless, well-intentioned dear who lets fall from his innocent pen the slightest and most innocuous technical error or phrase which by some remote possibility could be construed into an error by his lynx-eyed, ready-to-pounce young reader.

Stories of adventure are wanted. This material, too, must be carefully handled. It must produce the thrill but not offend.

One well-known publication for boys states among its needs "a story of adventure that entralls but makes clear what is right and what is wrong. A story of service that will aid the boy to adjust himself to social life—no 'little kid' material."

To turn this out and not be preachy—this is quite a contract.

Another magazine for girls: "Short stories of mild adventure, not sensational, but may be full of healthy incident—particularly telling of inspiring or helpful ideas." Try that one out on your typewriter.

Another for boys and girls: "This periodical, while presumably for young people, is also read by the whole family. It wants youthful interest and enthusiasm of approach, juvenile but not childish. Love does not enter except as an accessory. Political or religious topics should be avoided. While humor is desired, farce is not."

While no writer of even semi-intelligence would attempt to delve into religious or political subjects in an effort to entertain the young, he might be a bit up against it in the matter of discriminating between humor and farce—from the youngster's point of view.

Juvenile publications seldom accept single stories over 4000 words in length. They prefer from 2500 to 3000 words. Plot, character development, story, instructive incidents—all in 3000 words!

If these magazines take serials, many of them do not wish to run the serials in more

than five or six installments, though each installment may include two or three small chapters—perhaps four or five.

MY OWN juvenile short-story writing began in the same cock-sure, buoyant spirit common among all inexperienced laborers in that field. A girls' boarding school story was wanted, so my agent told me casually over the telephone, by a leading juvenile publication. The editor had announced the fact to the agent that very morning and the brisk agent had agreed to furnish the same at short notice.

I had never written a girls' boarding school story nor any other sort of a story remotely approaching it in style or subject matter, but I promptly accepted the task—promptly and light-heartedly and conceitedly. I had been to boarding school and college, not the day before, to be sure, but during that current century, and my memory was still working. I rambled on and on, bringing in this type and that, recounting artless boarding school life in the real—depicting scenes of care-free, girlish enthusiasm. I sent that story to the agent, who in turn sent it to the magazine. I think it must have been the same messenger who returned it to me, and on the same trip. Clipped to its title page were a few telling words from the editor, who was ready to accept any girls' boarding school story that could stand on its own feet—he was that desperate an editor. The feet of my story weren't just right, some way. I was given to understand that my attempt to please was dull, plotless, rambling, unfinished, and decidedly not wanted. There were other things the matter with that story. I don't just remember the list.

I tried again—several times again. One editor told me that in a youthful romance of but slight significance I had "trenched upon the hazardous." Another politely gave me to understand that "gossiping among young ladies" was ill-bred, especially on trains, where my artless group had been talking over their school-mates on a return trip after vacation.

In the trying I learned much. Chiefly I learned that a juvenile story must be put together with as much thought and technique as must be given to another story of more mature appeal. I learned that the average healthy-minded boy or girl of today is intensely interested in carefully constructed material dealing with life as it is lived by them, whether at home, in boarding school,

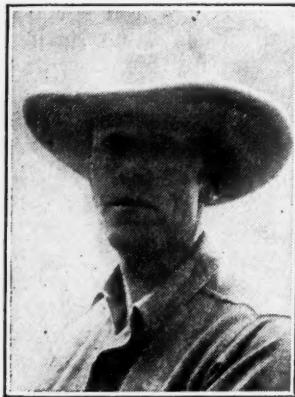
high school or the athletic field. That they respond whole-heartedly to stories which are human, unaffected and, above all, sincere. Let a note of insincerity intrude itself and your story is lost. Let one single preachy phrase creep in and thereafter you may apply for a job at editing tracts.

I have sold several stories to that magazine which once scorned my careless work, as it should have been scorned, and I have sold to many others. I have been fortunate

enough to bring out two boarding-school girls' books. I wish I might say that the books, as well as the single stories, had been dashed off with sprightly ease. They were not. They were earnestly thought out, carefully planned, and conscientiously written. I beg that he or she who has without effort been successful in the juvenile writing field would make this rare experience known. I would consider it a real privilege to shake his or her gifted hand.

See Title Below

BY NEIL WAYNE NORTHEY



Neil Wayne Northey

ing With the Advertiser in Mind." That tells the story, but it is too long. I decided to put it down here where I would get paid for it.

I do not wish to say anything that will start an argument as to whether or not advertisers should be given free mention in the editorial pages, because such argument is a common thing. I have no intention of writing anything that some advertising manager can flash on his editor as proof that said advertising manager should be allowed to dictate what goes into the publication outside of the advertising columns. Advertising managers as a rule need no encouragement in that respect. There is, however, a certain factor that both the editor and advertising manager recognize, and there is no use to deny it, that regulates to a certain extent the reading matter in *some types of publications*, and that is the advertiser.

Everyone knows that trade publications and all magazines that carry advertising depend almost wholly upon it for profits. Generally speaking, advertising is the life of a magazine. If a publication is not well established, or if the publisher cares more for money than he does about the class of his magazine, then it is a safe bet that the advertising manager is the real editor. It can not be otherwise, because the advertising manager is the money-maker. This, of course, does not apply in all cases, but it does in a surprisingly large number.

With this condition prevailing, the author who understands how and when to write advertising value into his articles is sure of selling his stuff if it has merits. In many instances it will make up for a lack of other virtues and cause a sale. The big danger lies in trying to overdo it. Every type of article is not adaptable to its use, and it is next to impossible to analyze the thing, because it must be handled differently with different types of articles, and to suit various editorial ideas. There are some ideas, however, that will help those writers get started who have not taken advantage of the situation, or who have been using this factor unconsciously. Did you ever sell one article and wonder why another, that seemed equally as good, was turned down? Probably the one that sold held something that would please an advertiser as well as entertain the readers.

NOW, in case you may be wondering what this is all about, or may be skeptical regarding its value, I should like

to mention the experience of a writer that came to my attention.

This writer wrote to the editor of a large publication, and asked whether she would be interested in seeing certain articles. The editor chose one entitled "Refreshing Drinks for Summer Time," and suggested that the beverages be concocted from bottled juices on the market. The writer followed the lead given her, and received \$50 for two columns.

Now, why do you suppose the editor suggested such a thing? It was simply because there were a half dozen or more manufacturers of grape juice, raspberry and cherry juice, bottled sweet cider, ginger ale, and other beverages, who were spending several hundred thousand dollars annually in advertising with the magazine. Every manufacturer expects additional publicity besides his paid advertising when he signs a contract. If he does not get it, he will probably reduce the size of the space he carries, or cut it out altogether, except in the case of widely read magazines that he can not afford to drop. On the other hand, if he gets it he may increase his contract the following year.

When relating the foregoing incident, the writer commented; "I never would have thought of using bottled juices as a basis." The chances are that she does not realize to this day just what was in the editor's mind. None but one who has been an editor would know what made the article valuable, and the readers would never suspect that they had been served a sales talk under the guise of information.

THE type of article I have in mind should contain enough real information and entertainment to disguise the sales talk in it, if it is to be successful. If the readers once get the idea that an article is purely a boost for some product, it is bound to react against the magazine. Just how far the writer can go depends upon the type of magazine and upon the editorial policy. In some fields, such as strictly trade publications, a write-up describing the performance, appearance, and similar features of a product, is considered news. The same write-up in a different type of magazine would fall flat.

In using this kind of material, the editor is the one who must show rare judgment. If he goes too far with the publicity, the readers will accuse him of having a financial

interest in the product, or other advertisers will say that they are not getting their share of the free mention, or the one written about will think he can reduce his advertising space and depend upon occasional editorial mention to make up for the reduction. This matter should concern the writer because the editor's problem becomes his own indirectly through the influence these factors have upon sales.

The best way to avoid difficulty is to have an invariable rule to follow. I know several editors who permit detailed description, but will not allow mention of a trade name. Others print both. Some use an illustration with the description, but without showing a name or trade mark. From past experience in editorial work, I would say that the latter procedure is the wisest course to follow. It pleases the advertiser, interests the reader if the view is not too "posed," and such a practice is not likely to draw yowls from other advertisers. Views, of course, can be used only in connection with certain articles, such as machinery, camp goods, automobiles and trucks, and articles that perform a real work.

If there is a doubt in the writer's mind as to how much publicity to include in his article, the safest thing to do is to go easy. If a certain article or product is described, write the name of the manufacturer in the margin opposite the description. If a view shows something in use, write the name of the firm on the back of the print, if it is not easily identified. This is for the information of both the editor and advertising manager. The advertising manager may want to solicit the manufacturer for an advertisement if he is not already advertising. And if he is, he may want to send him a marked copy showing the write-up.

The editor will want the information in case he receives inquiries from readers. In this connection I should like to say that this is one of the best reasons why the manufacturer's name should be withheld in the story and in the view. If the story is what it should be, it is certain to arouse interest in some of the readers, who will write to the editor inquiring where such and such a product can be obtained, or who makes the article mentioned in so-and-so's story.

This is, of course, a boost for the writer, for it lets the editor know that the story created interest. Then, it is a good argument for the editor to turn over to the ad-

vertising manager for use in soliciting business. Or the editor can make an extra carbon copy of his letter when he replies to the query, and mail the extra copy to the manufacturer of the goods in question. All of which concerns the writer even though he may not realize it. If the name of the product were included in the story, the interested reader would write direct to the manufacturer and the writer and the magazine would receive no benefit.

Occasionally the writer will find an editor who will have nothing to do with an article that hints at free advertising, but I believe he is the exception rather than the

rule. And so, whenever I am writing an article that offers an opportunity to use material along the line discussed, I always keep the advertiser in mind.

Whenever I make illustrations for a particular story I try to show some article of equipment in use, whether it is a truck or tractor at work on a farm, a camp stove or tent in camp, or a new piece of machinery in a factory, depending upon the field I am writing in. I verily believe that this sales or advertising value in material is one of the greatest helps toward selling that the writer has at his command if he will but employ common sense in the use of it.

Checks and Rejections

IN THIS DEPARTMENT, LETTERS BEARING ON SUBJECTS OF IMPORTANCE OR INTEREST, FROM THE STANDPOINT OF WRITERS AND EDITORS, WILL BE PUBLISHED. ANONYMOUS COMMUNICATIONS NOT CONSIDERED.

MUST STUDY TO SUCCEED

Dear Mr. Hawkins:

I am convinced there are growing opportunities for the free-lance writer, but only a very few will ever succeed. We had local experience to confirm this. Only last year a few of us organized a writer's club, restricting our membership to about twenty of the more earnest student writers. We met regularly and talked nothing but business. Out of the original twenty members, four of us sold our first fiction. One of the number, Lieutenant Jameison, is now going big with *Blue Book*; Ruel McDaniel got a string of acceptances from *Hershey*; I started landing with Macfaddens. Every one of the first dozen sales were plots that we mutually developed at our club meetings, and some of us got many dollars worth of help from this sort of thing, but only about one out of five seemed interested or serious, even when it was proved that study would bring checks.

I can't close this letter without paying my respects to you and your magazine. On the one hand, you make it possible for a magazine to contact apparently every source of good material in the country; on the other hand, you are invaluable to any man that is writing for checks. A. & J. is a habit with me; in fact, it is a habit with every person I know who is selling.

Very truly yours,

CLYDE WANTLAND.

San Antonio, Texas.

CAUSES OF REJECTION

Dear Mr. Hawkins:

As we read over the large mass of material that comes to our magazine from our contributors, we find that an overwhelming proportion of it can not be given consideration at all, because it does not fit in with the requirements of our magazine, *The Farmer's Wife*. It seems to us that one of the important things that writers should do is to make a careful study of magazines to which they wish to contribute, in order to learn just what the editor and his readers want, and then to fit the offerings to those requirements. If that were done more carefully, there would be a big saving of time and money, both to editors and to writers. While some of the time a writer may do in his writing what he wants to do and sell his manuscripts thus worked out, most of the time he needs to select his subjects and prepare his manuscripts altogether from the standpoints of the editor and the needs of the magazine. Judging from the material that comes to us, most writers have not learned that lesson.

I doubt very much whether the opportunities in free-lance writing as a profession are increasing. On the contrary, I believe they are decreasing because many publications are being eliminated through consolidation and otherwise, and the use of syndicate material is expanding. Both of these trends seem likely to curtail the purchases of manuscripts rather than increase them.

F. W. BECKMAN,
Managing Editor, *The Farmer's Wife*.

Trade, Technical and Class Journal Department

JOHN T. BARTLETT, EDITOR

THOSE LETTERS OF EDITORS

THE most helpful letters of editors, the department editor has found, are those which tell definitely what the editor wants, or does not want. The second are not so negative in value as they may seem.

Here is the editor of *The Novelty Trade Gazette*, let us assume, who has bought heavily only to receive word from the business office that issues are to be cut in size one-third for balance of the year. Immediately, this editor writes his principal contributors. "Lay off me," he requests. "Submit nothing until January 1st, unless I write you. I'm overloaded."

The department editor is acquainted with quite a number of business editors who work closely with contributors in this way. Among them, too, are those editors who, receiving from a writer repeated offerings of material very much out-of-line, will write the contributor asking him not to submit it. It is a favor to the writer, of course; surely, he does not want to submit where a sale is an impossibility. His repeated submissions probably arise from a clerical routine which is sending material to obviously inappropriate markets.

What about the letter of an editor frankly criticising contributor's material? These letters resolve themselves into several classes.

1. Letters which make some suggestion in criticism which is of genuine benefit.

2. Letters which point out weaknesses of which the writer himself is fully conscious. For example, an editor criticises the lack of certain facts. The writer, if he is at all experienced, knows of this lack; would have liked to eliminate it; but obtained from his article source every piece of information he could. The conditions of interviewing are such that, repeatedly, the article-writer must take what he can get.

3. There is only condemnation for this type of criticism letter. The editor is, in reality, overloaded. He is buying little, yet he wants to see everything which is being offered to the market. Instead of giving the contributor the real reason for refusing, he alleges some fault in the manuscript to be the reason. Some editors are amazingly versatile in this situation.

There are extremes among writers. Some accept as gospel anything and everything that an editor writes. This is unsatisfactory in results, because among editors are many who are young and have yet to cut their teeth; and for other reasons. Another extreme is to have superior dis-

regard for editors' letters. That is a worse mistake, even, than the first. The right course in the general situation calls for nice judgment respecting the individual editor and the individual letter.

□ □ □ □

LITERARY MARKET TIPS

IN THE TRADE, TECHNICAL, AND CLASS JOURNAL FIELD

Power Boating, 1213 West Third Street, Cleveland, Ohio, John G. Robinson, editor, buys technical material, 1000 to 3000 words in length, of special interest to boat owners and operators, also, stories of actual cruises in power boats. The rate paid is approximately 1 cent per word, paid the fifteenth of month following publication. A cruise story contest with \$300 in cash prizes is being featured at this time. The cruise written about must have been taken in 1929. Length for entries, 3000 to 5000 words. The contest closes November 5.

WCFL Radio Magazine, 623-633 S. Wabash Avenue, Chicago, is in the market for interesting articles on radio progress, particularly human-interest stories and stories of new developments with photographs accompanying. Payment for manuscripts is made upon acceptance, writes Paul Stephens, business manager.

The Magazine of Business, Cass, Huron and Erie Streets, Chicago, will become a weekly with the issue of September 7th, and the name will be changed to *The Business Week*.

Music Trades, 235 E. Forty-fifth Street, New York, writes: "Unless of extraordinary national importance, news items for us should be limited to 100 words or less. The greater part of the publication will be taken up with feature articles of a sales inspirational nature, from 800 to 2000 words in length. These should be accompanied by pictures wherever possible. In pictures of window displays select only those in which there is little or no manufacturer's advertising. Short items on usable sales ideas also are wanted."

American Resorts, 5 S. Wabash Avenue, Chicago, C. H. McBride, associate editor, reports that it will not be in the market for any material for the next six months or so, as manuscript files are crowded.

Hardware World, Bankers Investment Building, San Francisco, O. S. Murdock, editor, buys a small amount of retail hardware store material at $\frac{1}{2}$ cent per word. Word limit for articles is 1000 to 1500.

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IMPORTANT TO WRITERS

"The new writer has no chance" is a complaint sometimes voiced. It is unjustified. Clients of mine—every one a "new writer"—have sold to practically all markets, including Saturday Evening Post, Collier's, Red Book, Woman's Home Companion, Ladies' Home Journal, Pictorial Review, Cosmopolitan, the action magazines, detective magazines, etc. One sold over \$2,000 worth to one group last year. Several had novels published and plays produced. One had a musical comedy produced.

THEY SELL BECAUSE THEY LEARNED HOW TO WRITE TO SELL!

I offer Criticism and Sales Service—Collaboration—Coaching.

My own work appears in leading magazines. I do for myself what I offer to do for others.

If you want to break in, or increase your sales, write for terms.

LAURENCE R. D'ORSAY

(Author of "Landing the Editor's Checks," etc.)

P. O. Box 2602-M

San Francisco, Calif.

THE BLACK TRAIL

Unusual stories sell—to limited markets. Cheques are sent writers who conform to the type of story demanded by the reader-group of the publication aimed at. Break a trail by fresh, original treatment of a conventional plot-idea rather than by branching to a new kind of story. The latter may mean eventual fame. The former means sales.

Mss. typing, 10 cents the page. Concise criticism and sales suggestions, \$1.50 the story under 5000; 25 cents the thousand above 5000.

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Save time and get typing that is neatly done by sending me your manuscripts. First 1000 words for \$1, five cents for each additional 100 words. Personal consideration. Minor corrections made. Carbon copy free.

JOAQUIN THOMPSON

530 Sycamore Ave.

Modesto, Calif.

The following statement has been received from Rudolph A. August, managing editor of *The Electrical Dealer*, 360 N. Michigan Avenue, Chicago: "At present we are particularly interested in securing good articles on the merchandising of oil burners and electro-therapeutic devices by any type of store. The instances where oil burners are being handled by merchants other than those engaged in the oil burner business as an exclusive activity are comparatively few, but there are some of these and they should provide the subject matter for good articles. Dealers of all kinds are now actively engaged in the retailing of electro-therapeutic devices, including health lamps and electrical exercising machines of various makes and types. We have a preference for articles along this line based on the activities of hardware dealers, department stores and electrical dealers and contractor-dealers. However, any type of store is eligible if a good job is being done. If prospective contributors wish to query us about the material they discover before preparing articles, we will be glad to furnish any assistance we can."

The Sportsman Pilot, 551 Fifth Avenue, New York, is in the market for non-fiction articles on sport flying, essays, fact short-stories, and aeronautical verse, jokes, skits, anecdotes, etc., relating to aviation. The aim of the magazine is to sell flying. Material, consequently, must be constructive in character, avoiding elements of danger. Payment is made on publication, at varying rates. Darwin J. Adams is editor.

Charles Gordon, editor of *Electric Railway Journal*, Tenth Avenue at Thirty-sixth Street, New York, writes: "Ours is a highly specialized technical paper, to which only the technician may hope to aspire."

Sportsman's Digest, 22 E. Twelfth Street, Cincinnati, appeals only to those interested in hunting, fishing, trapping, motor boats, camping and other outdoor activities. Five or six short-stories on outdoor life are run in each issue. These can be from 1000 words to a maximum of 3000. Charles F. Jenz is editor.

The American Grocer, a weekly published at 90 W. Broadway, New York, is not in the market for material.

New England Plumbing and Heating at a Profit, 80 Boylston Street, Boston, Charles Stone, editor, pays a minimum of 1 cent a word on publication. A short, crisp style of writing is preferred, with articles running about 1200 words.

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Distinctive typing; unabridged-dictionary service; one carbon. Prose: copying from typed copy, 50c per 1000 words; from handwritten, 75c per 1000 words. Poems: 1c per line. Literary revision of prose, 50c per 1000 words. Verse criticism, 3c per line.

AGNES C. HOLM

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Dept. 9 Springfield, Mass.

PLOTTO: A NEW METHOD OF PLOT SUGGESTION FOR WRITERS OF CREATIVE FICTION, by William Wallace Cook,

is as helpful to the professional writer as to the beginner. The noted editor, publisher and publicist, Col. S. S. McClure, writes of PLOTTO: "It is certainly as essential to a writer as a dictionary, or as a Roget's Thesaurus—with this difference: There is no inspiration in a dictionary, while PLOTTO is a living thing, full of suggestions and hints and rich in the very material that turns the imagination into the reality of the written word." The noted writer, H. Bedford-Jones, writes of PLOTTO: "You have produced a marvelous thing here, a tremendous help to writers." A special introductory offer is being made for a limited time. Send stamp for descriptive booklet, to

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C. V. SHOLL, Dept. B., Box 376
Mankato Minnesota

Radio Retailing and Electrical Merchandising, Tenth Avenue at Thirty-sixth Street, New York, is not in the market for general contributed material, write the editors. It can use selling articles only. Rates and methods of payment are not given.

Building Maintenance, Montgomery Building, Milwaukee, Wis., is a magazine devoted to the promotion of better methods of upkeep and the sale of improved materials and equipment in public and semi-public buildings. Editorial requirements are: Experience articles presenting examples of unusual, new or better methods of upkeep or conventional methods and equipment (movable or fixtures) which are being used successfully. Methods include cleaning, sanitation, servicing and supervision; holding tenants, rental campaigns, uses of floor space, adoption of unusual fitments, etc. Where possible, give the trade name of equipment used. Mention names of building managers and superintendents. Any direct statements by them relative to maintenance liven a story. In all cases, photographs or charts are desirable. Where it is possible, action pictures concerning servicing are of inestimable value. There is no absolute minimum or maximum length limit. It is, however, inadvisable to submit anything with a count greater than 1000 words."

The Furniture Journal, 666 Lake Shore Drive, Chicago, Milton L. Samson, editor, writes: "This magazine buys articles of 1500 to 2000 words, illustrated, on furniture merchandising and allied retail subjects. It is also interested in business and love stories with furniture background. \$1 is paid for short illustrated merchandising ideas used by furniture stores, 150 to 200 words in length. Rates generally are 1 cent a word on publication."

National Real Estate Journal, 139 N. Clark Street, Chicago, Leigh R. Gignilliat, Jr., editor, writes: "We prefer our articles to be written only by men actually engaged in the real estate business."

American Artisan, 139 N. Clark Street, Chicago, is a weekly publication issued in the interests of better warm-air heating and sheet metal work. The editorial content consists of sales stories gleaned from the experience of men in these two industries. George J. Duerr, editor, writes: "Articles not pertaining to these two industries are not accepted. Articles showing the application of sheet metal in some unusual or new way by sheet metal contractors are also acceptable. We prefer articles that are illustrated. Articles are paid for upon publication at the rate of \$2.50 per column of ten inches of ten point type, and \$3 for each photograph."

Casket and Sunnyside, 487 Broadway, New York, writes a contributor: "All material pertaining to news of funeral directors is supplied to us through the various press clipping bureaus." This appears to be a change of policy as this publication has paid for many contributions, though slow and requiring follow-up by writers.

Food Shop News & Delicatessen Merchant, 1205 Sycamore Street, Cincinnati, Ohio, recently offered a contributor \$7.50 for a 1050-word article, payment to be made on publication. This is a monthly, published in the interests of food shop, delicatessen, and luncheonette owners throughout the country. Charles R. Rogers, the editor, reports promptly on all manuscripts.

The Northwestern Miller, 118 S. Sixth Street, Minneapolis, Minn., is a trade journal devoted to the flour milling industry with special emphasis upon the merchandising end of the business. Contributed material generally is of a nature too technical for more than a few qualified writers. Mill write-ups not desired. Intending contributors should consult the managing editor, Carroll K. Michener. Payment is on acceptance at a minimum of 1 cent per word.

Sanitary & Heating Engineering, 239 W. Thirty-ninth Street, New York. C. B. Hayward writes: "The free-lance usually sends us the kind of stuff we can manufacture ad lib, right in the office and do it better. Usually he writes entirely from the consumer's viewpoint in addition to generalizing, so it is worst than time wasted. We want specific articles based on actual field experience and giving the maximum of data and fact—not generalization. It must be purely a trade story—how the dealer secures more business at a better profit, outlining every move, and accompanied by good photographs. We will pay just as much for fifty to a hundred words of facts and some good photographs as we will for a two or three thousand-word article, because we usually rewrite the stuff anyway. A number of publishers would like to save the expense of special field men if they could get free-lances to do this kind of work."

The Enamelist, 2100 Keith Building, Cleveland, Ohio, R. C. Harmon, associate editor, is in the market for worth-while suggestions for merchandising porcelain enameled goods; articles of technical or semi-technical nature, dealing with porcelain enameling processes and also stove manufacturing processes; success stories concerning stove and porcelain enamelware manufacturers. Rates of 1½ cents per word to 4 or 5 cents per word are paid for material, depending upon its nature; photographs from \$2 up.

The Jobbers' Salesman, 53 W. Jackson Boulevard, Chicago, W. J. McLaughlin, managing editor, is a market for signed articles by some specific electrical wholesaler or salesman relating his own experiences. Illustrations, if possible, must accompany all articles. Articles are paid for at not less than 1 cent a word.

C. C. Pearsall of *Ford Dealer News*, 117 W. Sixty-first Street, New York, writes that the regular rate of payment of this periodical is ½ cent a word, but for articles on dealers who have developed their shops to an unusual degree of efficiency, it will pay a slightly higher rate.

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THE AUTHOR & JOURNALIST'S
LITERARY MARKET TIPS
GATHERED MONTHLY FROM AUTHORITATIVE SOURCES

Rangeland Stories, 80 Lafayette Street, New York, will cease publication with the October, 1929, issue, and its place as one of the Clayton Publications will be taken by a new magazine entitled *Rangeland Love Stories*, which is scheduled to make its bow with a November issue. The new magazine will be in charge of Miss F. L. Ellsworth. As the title indicates, Western yarns with a strongly romantic appeal will make up its contents. Stories of this type in all lengths are now being sought at regular Clayton rates of 2 cents a word and up.

The Red Book and Blue Book, 36 S. State Street, Chicago, have been purchased by the owners of *McCall's Magazine*, New York. Edwin Balmer as editor and Donald Kennicott as associate editor are retained. It is probable that the editorial offices will be moved to New York in September.

A large corporation is in the market for a series of comic dialogues (two or three characters), each MS. 1500 words, for which liberal payment will be made. Essential qualities are sustained humor, vivid characterization, and depiction of character, situation or incident by means of dialogue alone. Dialect must be readily comprehensible when read aloud, although minor defects will be remedied in editing. Negro dialect not favored. Each MS. should deal with a complete episode; the same characters to be employed throughout each series, and dialogue always strictly "in character." Writers are invited to submit MS. Number One. If this is acceptable, they will be requested to submit the succeeding numbers. Prompt reading of MSS. is assured, and unaccepted MSS. will be returned if stamped, self-addressed envelope is enclosed. Address Mrs. Laure Carl, Literary Editor, 2943 Schubert Ave., Chicago.

Modern Priscilla, 470 Atlantic Avenue, Boston, Amy V. Richards, assistant editor, writes: "When next you catalogue our needs we wish you would add: Interior decoration and human-interest articles, needlework, homecraft, housekeeping, money-making ideas for women in the home (or stories of women who have made good in a business begun on a home basis). One high-grade short-story is published each month. We should be rated as paying as high as any publication for a product of similar value."

Musical America, 501 Fifth Avenue, New York, has passed into a receivership. Whether the magazine will be continued is not yet definitely known.

Top Notch Magazine, 79 Seventh Avenue, New York, George Briggs Jenkins, editor, writes: "As a result of our recent request for short short-stories we received many submissions. Certain generalities might be made from them. Fifty to seventy-five per cent of these short shorts were crook stories. In about the same proportion the happy or satisfactory ending was achieved through some trick of fate, some accident, some coincidence. In our short short-stories as well as in our longer yarns, we would like to have the protagonist to be an admirable character, succeed in a worth-while undertaking in spite of bad luck or the activities of his antagonist, or in spite of both these deterrent factors." In a further letter, Mr. Jenkins reiterates his demand for short shorts under 900 words in length, "containing a real dramatic situation with conflict, struggle, a battle of wits, built around a young American who faces problems and dilemmas and who by his own intelligence, foresight, ingenuity, and in an honorable, individual, distinctively personal way solves the problem and brings about a happy, satisfactory-to-the-reader ending of the story. In general, we like short-stories up to 5000 words written objectively, arrestingly, vividly, charmingly. Sport stories should be received in this office two months before the season of the sport arrives. We like mystery, air, adventure stories that are up-to-date. Just now we have a supply of Westerns on hand, but not yarns that deal with the present-day West. We like stories in which radio, television, the talking movies figure. First and foremost we are anxious to get stories for this magazine. We are tired of blow-by-blow accounts of fist fights. The revenge motive and the yellow theme do not appeal particularly. Depressingly realistic, sordid, psychological and confession stories do not interest us. Would-be contributors are requested to read at least one issue of the magazine before sending stories."

Liberty, 247 Park Avenue, New York, offers \$100 apiece for "short short-stories" of 1000 words or less. The announcement states that no story must exceed this limit, but may be as much shorter as desired. Address Short Short Stories, *Liberty Weekly*, above address.

The Poet's Digest, P. O. Box 4, Station G, New York, is announced as a new poetry magazine edited by Emil Zubry. In addition to poetry, it will use articles on technique and experiences up to 1000 words. Payment, it is stated, will be made on publication at 10 cents a line and $\frac{1}{2}$ cent a word for prose.

THE AUTHOR & JOURNALIST'S

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SHADE PUB. CO. 1008 W. York Street
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Munsey's Magazine, 280 Broadway, New York, announces that it is discontinuing action and adventure stories and hereafter wants the best stories available in the field of love and romance. Lengths desired are specified in the announcement appearing in our current "Send-It-First" section.

The American Magazine, 250 Park Avenue, New York, informs a contributor that it is not using many stories of "handicapped" people in its "Interesting People" department, but prefers stories of every-day people who have accomplished unusual things.

Employment Problems, 150 Seventh Avenue S., New York, is announced by C. Grand Pierre as a forthcoming monthly magazine covering subjects of the type indicated by the title. "The rate of payment for material has not been determined but will be small."

The American Shortstory Magazine, 776 Van Ness Avenue, Hollywood, Calif., is announced as a new magazine edited by Guy Sar. "It will use excellent examples of short-story technique, paying on acceptance up to 6 cents a word. No material is desired at present."

Harold Hersey writes that he is no longer connected with Magazine Publishers, Inc., 67 W. Forty-fourth Street, New York, but is forming a new company which will publish a new string of magazines at 25 W. Forty-third Street, New York. Two Western magazines are scheduled, for which material is desired at once. Rates and methods of payment offered by the new publishing group are not mentioned. Mr. Hersey states that the company is amply financed. This word reaches us just as we go to press, and no information is at hand concerning Mr. Hersey's successor with Magazine Publishers, Inc., or concerning the plans of that company for continuing the various magazines heretofore under his direction.

The Church School Publications of the Methodist Episcopal Church, 420 Plum Street, Cincinnati, consisting of various young people's periodicals, are edited by A. D. Moore, who writes: "The trouble with the majority of submitted manuscripts is that they are not fitted to our needs. Writers do not familiarize themselves with our papers. Their submissions evidently are intended to please one of many editors but are not aimed at any specific one. Again, too many writers substitute cheap thrills for hard-won skill. We need more plot and careful characterization and less sentimentality, blood-and-thunder and morbidity."

Home Friend Magazine, 1411 Wyandotte Street, Kansas City, informs a contributor that it is overstocked with humor.

Motion Picture Classic and Motion Picture Magazine, 1501 Broadway, New York, inform a contributor that they have a large editorial staff in New York and Hollywood and are seldom able to buy articles from free-lance writers.

The New York Daily Mirror, 55 Frankfort Street, New York, which has been using fiction under 2200 words for its Daily True Stories department, is no longer in the market for such material. "We are making a new arrangement," writes W. L. Randall, feature editor.

Flying Stories, 1926 Broadway, New York, beginning with the September issue "will shed its garb of pulp paper and enter the ranks of the smooth-paper, high-powered magazines," writes Walter E. Colby, editor. It seeks a higher grade of fiction of same general type as in the past. "Plots should be flavored with action, suspense, mystery and romance. We will continue to use an air-war story or two in each issue, but at present we are stocked with these. Our present need is for stories of from 5000 to 8000 words. Our minimum rate will continue at 2 cents a word, payable on acceptance, but we will not hold to that limit if the story merits a higher rate. We will endeavor to give prompt action on material submitted."

Parade is to be the name of the new magazine devoted to music, theaters, the radio, and allied arts, previously announced as *Tune Topics*, 150 W. Forty-sixth Street, New York. The change was decided upon to avoid the suggestion of trade-paperishness. Requirements will be the same as announced in our July issue. Payment is made on publication.

Children, The Parent's Magazine, 255 Fourth Avenue, New York, will hereafter be entitled, *The Parent's Magazine*. The policy remains unchanged. As heretofore, the editorial content will deal exclusively with: (1) The care and training of children from crib to college. (2) Family relationships and home life. (3) The management and equipment of homes in which there are children.

The American Legion Monthly, now edited at 521 Fifth Avenue, New York, is not at present in the market for outside material, writes John T. Winterich, editor.

Christian Youth, published by the Sunday School Times Company, 323 N. Thirteenth Street, Philadelphia, is an interdenominational weekly for teenage young people. John W. Lane, Jr., associate editor, writes. "We desire wholesome short-stories of 2000 to 2200 words with Christian teaching and uplift. Minimum payment is \$10 a story. Filler, how-to-make-it articles, nature and fact items of 300 to 1000 words are paid for at \$5 a thousand words. Bible puzzles are purchased at \$1 to \$2 each. Payment is on acceptance. Charles G. Trumbull is editor."

R. F. Fenno has retired from the business of R. F. Fenno & Co., book publishers, 16 E. Seventeenth Street, New York, and the business hereafter will be conducted under the names of three of his associates, Diehl, Landau & Pettit, at the same address.

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THE AUTHOR & JOURNALIST

Farrar & Rinehart, 12 E. Forty-first Street, New York, a new general publishing firm, are in the market for manuscripts of novels, all types, juvenile fiction of all types, and non-fiction of all types except texts. The company will issue volumes of poetry, collections of short-stories, gift books and novelties. Remuneration is on a royalty basis. John Farrar, former editor of *The Bookman*, is editor.

Western Poetry, previously listed at San Francisco, is now published at Holt, Minn.

The American Sunday-School Union, 1816 Chestnut Street, Philadelphia, Pa., in a circular letter to contributors, gives a list of desirable themes, and of the individual requirements of its publications. The following extracts may prove useful to the writer of religious articles and juvenile fiction. Themes: Personal life of the Sunday-school superintendent or teacher . . . these themes should describe methods of successful work in smaller Sunday-schools. Those that relate to the factors in rural life which build up Christian character—the home, the social life of the community, united prayer, worship and service. Those that relate especially to the share to be taken by young people in all lines of activity. The recent developments along the line of Daily Vacation Bible School work and Week-day Religious Education. . . . We always desire seasonable articles, which should reach us at least four months in advance of the time for which they are intended. Along this line we make the following suggestions: Ways of Making the Most of Children's Day and of Rally Day. Workable Programs for smaller schools for Christmas and Easter. Promoting Decision for Christ at Easter or at other times. Summer Plans for Recreation in Rural Communities. Guiding Winter Reading in Country Homes. Promoting Wholesome Winter Amusements and Winter Community Bible Study. Some of the topics we are always glad to have treated are: Finding and developing Christian leadership in rural communities. Group gatherings of neighboring schools as a means of promoting Sunday-school interest. Meeting the tendency toward the desecration of the Lord's Day. Overcoming the handicaps of bad weather, bad roads, etc. The best Sunday-school teacher I ever had. The best Sunday-school I ever knew. The best country home I ever came in contact with. Interesting rural Sunday-schools in missions. Using a one-room Sunday-school to the best advantage. Putting more responsibility for Sunday-school good order and general success on the children and young people. We especially desire that articles should not merely discuss principles, but should be enriched by actual experience. Photographs illustrating an article will always add to its value. The length must depend upon the theme. Often a short one is most acceptable. Deliver your message, then stop. While we hope these suggestions will be helpful, we have no wish to confine you to these lines. Made-to-order arti-

cles are usually not so good as those that are more spontaneous." *The Sunday-School World*, monthly, uses material of use to teachers, superintendents, and the home. *The Young People's Paper*, weekly, uses stories and articles written especially for boys and girls from thirteen to twenty, and much that interests older members of the family. Its editors aim to make it help young people find joy in Christian living. *The Picture World* is for boys and girls under twelve. *Union Quarterlies* are issued for various ages. Other periodicals are *The Sunday School at Home* and *The Teachers' Helper*.

Atlantica, 33 W. Seventieth Street, New York, is edited by Dr. Filippo Sassola instead of George Salvatore, as stated in our July issue. Mr. Salvatore is business manager. It is a monthly review devoted to current events, politics, literature, travel, and the arts.

Woman's World, 4223 West Lake Street, Chicago, makes this statement regarding one of its departments: "The Postman's Whistle Page reflects the lights and shadows of our readers' lives. We ask you to send us the jokes that amuse you—the homemaking ideas and short cuts that save money, time and labor. For original suggestions of not over 100 words that we accept, we shall send you fifty cents promptly. Address Postman's Whistle."

The Smart Atlantan, Atlanta, Ga., has purchased *The Southerner* of that city, and the two publications will be merged under the latter title.

The Macfadden Publishing Company, 1926 Broadway, New York, has entered the book publishing field. Its first book, issued in June, is "Strange and Mysterious Crimes." Other books, it is stated, will follow. Indications are that these will be largely outgrowths of material published in the Macfadden periodicals.

Ozark Life, Kingston, Ark., pays cash for only an occasional manuscript, but desires short-stories, verse, and articles dealing with the life of the Arkansas, Missouri, and Oklahoma Ozarks.

The Black Flag Company, manufacturer of insect poison, announced recently in its broadcasting programs that it would pay \$5 each for acceptable "bug" jokes. Contributions may be sent in care of any broadcasting station on the Columbia chain.

The Heron Press, Inc., 151 Fifth Avenue, New York, a new publishing firm, publishes only limited editions of books by well established names, writes Erick Posselt, president. "We do not care to examine the average run of manuscript. Unless the manuscript by an author who is not very definitely established is of such exceptional value that it is worth our time to look into it, we prefer not to be approached. Our books are short; they will in no case exceed 40,000 words. Payment is made on a royalty basis."

Discontinued or Suspended
Farm Life, Spencer, Ind.
Main Street, New York.

Short-Story News of the Month

BY DAVID RAFFELOCK

No wonder so many women are taking training in writing! Just as "feminine interest" has invaded the barber shop, the cigarette vendor and whatnot, so has she strongly invaded literature. Robert Herrick recently deplored the female influence on literature. But the women should worry about their importance! G. D. Eaton, editor of Plain Talk, lecturing at the Writers' Colony recently, said his iconoclastic magazine was very much in the market for articles of a strong woman interest. He said that most of the readers of the quality group were women. Whoever saw men carrying The American Mercury or Atlantic Monthly as they walked the street, rode the tramways? Women will make the most of their literary opportunities if they're wise.

First-rate fiction training has many advantages, as witness Lawyer E. S. B.'s (Toledo, Ohio) letter: "I desire to say I find the Simplified Training Course a very agreeable diversion from the routine. I am beginning already to feel a sense of orientation and proportion. Also, I find a greater satisfaction in reading today's fiction, having an object in mind. It's worth considerable to know why one likes or dislikes a story."

Versatile Jack Woodford (Chicago) has written a most striking book, "Evangelical Cockroach," which is fully as exotic as his title. More about this book of very short stories. The introduction worries about magazine taboos. True, they limit the author, but they are also guideposts to salability—if only the writer secures the right kind of training so that he learns what editors want. It is gratifying that Debunker Woodford recommends the Simplified Training Course to those who would prepare themselves for successful fiction writing. Between now and next month, by the way, you might read the book.

Literary Tid-Bits: No author ever spared a brother.—John Gay. . . . Laws die, books never.—Bulwer-Lytton. . . . Chiefly the mould of a man's fortune is in his own hands.—Bacon. . . . Some books are to be tasted, others to be swallowed, and some few to be chewed and digested.—Bacon. . . . "We talk of 'Advice' in writing a novel. The best advice is not to take any."—Grant M. Overton. . . . "No art is possible with pessimism. Art in its essence is a challenge to life."—Regis Michaud. . . . "The novelist who tries to deal directly with Beauty, get at it directly, short-cutting the elements of life, is doomed. The artist in the act of creation can afford to be anything rather than an aesthetic."—Waldo Frank. . . . No pleasure is comparable to the standing upon the vantage-ground of truth.—Bacon. . . . Sylables govern the world.—Selden. . . . This is as well said as if I had said it myself.—Swift.

Lincoln Steffens, who delivered the first lecture of the series at The Writers' Colony, said it was his conviction that the writer ought to have the benefit of the experience of one capable of advising him. Mr. Steffens, world traveler, cosmopolitan, liberal, believes this type of contact is invaluable for the struggling author. This is the method followed in the Simplified Training Course. The student works with his personal instructor, in each case a man of wide experience as an author, editor and instructor. The student writes under supervision of a master. No wonder the S. T. C. has achieved the leading place among schools of writing!

George Moore discovered a "euphorian in Texas." We have discovered what appears to be an equally strange anamoly: a sophisticate in many unexpected places. "The modern culture," as it has been termed, may be slow in penetrating the hinterlands of America. But it is getting there. Time and again turns up one from Oklahoma, Nevada, Wyoming and other states supposed to be behind the literary times, fully conversant with Gertrude Stein, William Carlos Williams, James Joyce, et al. And they understand or sympathize with their work. The experimentalists, the esoterics, have their place in modern literature, perhaps their great significance. It will do writers good to know about them.

GHere's a thought! S. T. C. Student J. E. M. (Mars, Penna.) writes us: "I get a big 'kick' out of the course and have almost memorized the first lesson group, so much have I reviewed it." Perhaps someday schools will have pupils memorize the S. T. C. instead of Milton's "Paradise Lost." Not so poetic, but a darned sight more practical!

GEvery magazine editor, every short-story instructor (alas) gets "nut" letters. It seems there are individuals here and yon who have nothing to do but to write letters to impress upon unimpressible people how smart they are. Personally, we enjoy them. They vary the routine of the day's mail. And sometimes they are quite amusing, even if they are decidedly uncomplimentary. Witness the letter from G. L. B. (Los Angeles) whom most editors will recognize, who writes us in part: "As for the other hair tonic that you and other baldheaded barbers would sell to me, I don't want any of it, and wish you would discontinue your letters and circulars. I wouldn't bite in a thousand years. Send them to some other sucker. There's one born every minute."

GAnd with this elevating thought we return to our writers' retreat at Indian Hills to think on our sins and pray for forgiveness.

Prize Contests

Longmans, Green & Company, 55 Fifth Avenue, New York, announce a prize of \$7500 for best novel submitted before December 1, 1929. The contest is open to all authors who have never published a novel which has sold more than 5000 copies. In the event that the best novel is not a first novel, the publishers will award a second prize of \$2500 for the best first novel. The \$7500 will be apportioned as follows: \$2500 will be paid as an outright prize, independent of royalties, upon the announcement of the winner, the remaining \$5000 as an advance on royalties, half on publication of the manuscript and the balance four months later. The second prize of \$2500 will be an advance on account of royalties. Manuscripts must be submitted under pen names.

Life, 598 Madison Avenue, New York, offers \$5 for each acceptable "conclusion" to a clipping from a newspaper or magazine in which the "story" is broken over into succeeding pages.

The Woman's Home Companion, 250 Park Avenue, New York, makes the following announcement: "If you have remodeled your home, either entirely or in part, or bought a new home and made it over, *The Companion* will be interested to hear about it. Photographs of before and after should accompany the description if possible. Plans or sketches of the changes made are also requested, as well as a statement of the cost of rebuilding, itemized or totaled, as convenient. Do not make your story too long. This is not a prize contest and there is no time limit, but we shall be pleased to have contributions submitted before September first. All material accepted for publication will be paid for at our usual rates. Address Home Remodeling Editor."

The Stratford Company, 289 Congress Street, Boston, and the *Jewish Tribune*, 570 Seventh Avenue, New York, are offering jointly a prize of \$2000 for the best novel on a Jewish subject, to be submitted on or before January 15, 1930. The contest is open to all Jewish writers. Further details may be obtained from the sponsors of the contest.

Better Homes and Gardens, Des Moines, Iowa, announces a Flower Arrangement Contest, with prizes of \$25 to \$5 for photographs accompanied by brief descriptive articles: first prize, \$25; second, \$15. third, \$10; fourth, \$5. The announcement states: "Whenever you make an attractive basket or vase of flowers during the months of June, July or August, take a picture of them; then before September 10th send these pictures to *Better Homes and Gardens*. You may submit as many pictures as you desire, but we reserve the privilege of purchasing any of these pictures at our regular rates, in which case we retain the right for exclusive use. Accompany the photograph with a description of not more than 500 words."

The Pathfinder, Washington, D. C., announces that it is willing to pay \$7 a word for the best "wisecrack" submitted to its department entitled "Grimcracks and Wisecracks" before August 31st. It offers \$10 each for the ten next most meritorious. It pays \$1 for each item printed in this department. Subjects of a timely nature or modern in flavor are preferred. No contributions returned. Address Grimcrack Editor.

Judge, 18. E. Forty-eighth Street, New York, is offering \$13,616.29 in a series of weekly bridge problem contests conducted by Sidney Lenz, noted bridge expert.

Motion Picture Magazine, 1501 Broadway, New York, each month offers prizes of \$15, \$10, and \$5 for the best letters containing ideas about motion pictures and their stars.

The Thinker, Kingston, Ark., announces that it will pay from \$1 to \$20 each for acceptable essays on the subject, "Why I Go or Do Not Go to Church." Closing date, October 1, 1929.

Ozark Life, Kingston, Ark., offers \$25 for the best collection of Ozark folk songs. Brief historical comment will help. Closing date, October 1, 1929.

The Poet's Digest, P. O. Box 4, Station G, New York, offers \$20 in prizes for letters of not more than 300 words answering the following questions: "In what way can the poetry market conditions be bettered?" and "How can a poetry journal prove valuable to the poet?"

Important Prize Contests Still Open

College Humor and Doubleday, Doran & Co. \$3000 and book royalties for a story of college life or college people by undergraduate or graduate of not more than a year. Campus Prize Novel Contest, College Humor, 1050 N. La Salle Street, Chicago, or Doubleday, Doran & Co., Garden City, N. Y.

Dodd, Mead and Company. \$5000 for a first novel by American or Canadian author. The prize is a guarantee against royalties, independent of dramatic and serial rights. Closing date, December 1, 1929. Submit manuscripts under pen name to Curtis Brown, Ltd., 116 W. 39th Street, New York.

Dorrance & Co., Drexel Bldg., Philadelphia. \$1000 plus royalties for a novel dealing with prohibition in the United States. Closing date, June 1, 1930. Prohibition Contest Editor.

Doubleday, Doran & Co., Garden City, N. Y. Scotland Yard Prize Contest. \$5000 for a mystery or detective novel. Closing date, December 31, 1929.

The Drama League and Longmans, Green & Company. Play contests in three divisions, closing December 31, 1929. Address Play Department, Longmans, Green & Co., 55 Fifth Avenue, New York.

Life, 598 Madison Ave., New York. \$3000 \$1500 and \$500 for best short-stories under 700 words published in *Life* during 1929.

Society of American Foresters. \$1000 and \$250 prizes for best essays on the forestry situation in the United States. Closing date, September 30, 1929. Submit to S. T. Dana, School of Forestry and Conservation, University of Michigan, Ann Arbor, Mich.

Woman's Home Companion and Bobbs Merrill Co. \$25,000 for best novel of American City. Closes March 15, 1930. Bobbs-Merrill Co., 724 Meridian St., Indianapolis.

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